CASCADE COMIX MONTHLY

April 1979

No. 14 50¢

News
Views
Comix
& more
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CASCADE COMIX MONTHLY

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NEWS NEWS NEWS NEWS NEWS

GREAT DIGGS 2 by R. Diggs (Harry Driggs) is the latest from Rip Off Press. This large-format, quality paper book collects political cartoons and strips by Diggs from his Rip Off Syndicate feature. Accompanying text fills the reader in on the events that inspired each cartoon. Highly recommended; available for $2.55 postpaid from Rip Off Press, Inc. P.O. Box 14158, San Francisco, CA 94114.

Greg Irons did another great cover for the new issue of DR. WIRTHAM'S COMIX & STORIES, plus "Tales of Gregor, Purpleass Baboon," a 2-page strip that ties in with the cover. This is a big 60-page issue, all printed on super paper, with sex and violence comix by Mark Burbey, Gene Day, Mike Roberts (fantastic Corben riffs), Larry Rippee, Par Holman, Black/Vance/Beatty, Rich Larson, Steve Bissette, Rick Veitch and editor Oisif Equax (Clifford Neal). This is undoubtedly the best issue yet! DWC&S #4 can be ordered from Clifford Neal at 378 Judson Ave., Mystic, CT 06355 for $1.75 postpaid.

GODIVA by Phil Yeh, a "non-sexist adult fantasy" is new from Fragments West/Valentine Press. This graphic novel is rendered in Phil's pleasant, sketchy style, and follows the adventures of Godiva through a world very similar to a place of greed and polution. In the course of her rambling, she meets all kinds of interesting people, like Queen Any, faceless businessmen, Mr. Arzok, and Donna Quixote. Order from Fragments West, 3908 E. 4th St., Long Beach, CA 90814, price $6 including postage and tax.

HORNY COMIX by Grass Green is one of the books planned for publication by Fantagraphics, Inc. The publishers of THE COMICS JOURNAL are also gearing up to

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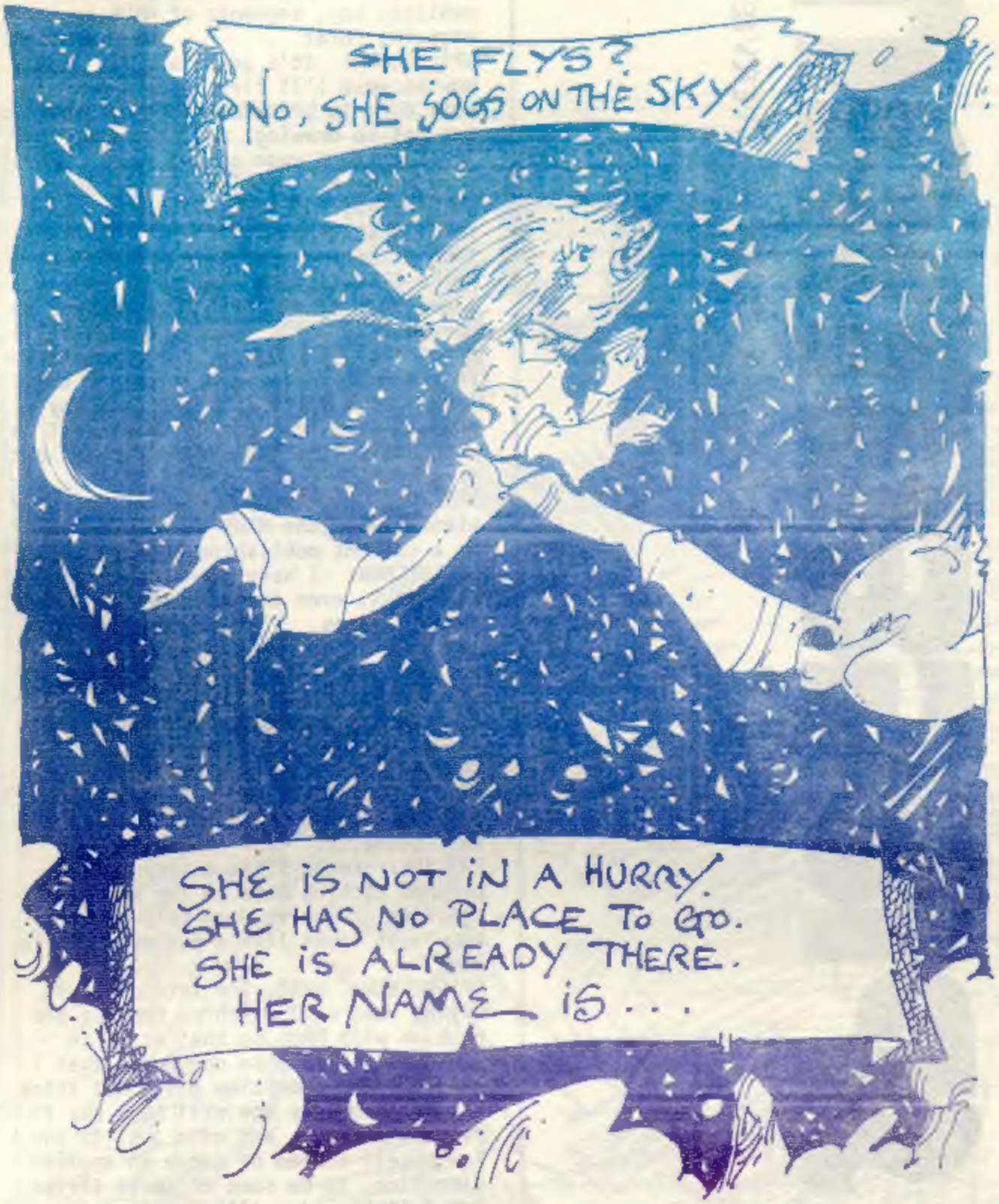

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ART SPIEGELMAN

A CASCADE INTERVIEW

CASCADE: Do you have any plans to publish, say, segments of MAUS in magazine form?
SPIEGELMAN: It's premature for that now because I'll first have the whole book done in breakdown form before I can get to drawing, and that's at least another year or two away. And then maybe as I finish it I'll just get too eager, because it's very hard to go that long without the gratification of seeing something in print. Maybe I could make some arrangements. I wouldn't mind making arrangements in Europe if I can. There's a possibility of that, but again, it's premature. It's hard to delay gratification that long, but I think it's the only way a project like this can be done, just to wait until it's finished and comes out as a book.
CASCADE: I guess you haven't got many plans beyond the MAUS thing. I mean in a current publishing context.
SPIEGELMAN: I have plans concurrent with MAUS, even for drawing, but nothing serious. I'm interested in trying some lithographs on our press, because evidently that can be done. And I'm interested in doing some little cartoon projects. But there's not enough energy to do more than one serious comics thing at a time. I'm also involved in some more commercial art type comics stuff just to keep myself going.
CASCADE: Yeah, I see a very accomplished etching here on the wall. And considering you've done only, you know...it looks like a master etcher's work.
SPIEGELMAN: Well, I'm interested in trying some more graphics because one problem with MAUS is that it is so consuming. It is so consuming that I need to take some time off and I think that lithographs now will be a way to relax from MAUS, and also just to allow myself a head of steam in another direction, to do some of these strips for PLAYBOY, some illustrations for the NEW YORK TIMES BOOK REVIEW and they let off some energy in other directions. Otherwise I think I'd crack if all I was working on was MAUS.
CASCADE: Yeah. That's such a long-term project. Do you think comics can be fine art?
SPIEGELMAN: Well...
CASCADE: Actually, I don't see any distinction.
SPIEGELMAN: Yeah, I get a little lost here too. Sure, of course comics can be art, but so can pencil sharpening.
CASCADE: That would be a craft, I'd say.
SPIEGELMAN: No, I think it would be

© 1979 art spiegelman

possible to sharpen a pencil in such a way as to make a work of art out of it. It might then move over into the realm of whittling...I don't know... any vehicle can be steered toward the making of art, and comics are as open to that as any other possible medium. It's just as possible to make junk in painting as it is in comics, and it's just as possible to make art out of comics. I think the problem is one of the seriousness of intent. I don't think comics encourage the making of art in a way that painting does, let's say. It's a more fugitive medium; it's born in the sawdust, you know, rather than fertile soil.

CASCADE: Yeah, and it's also that the drawings are created for reproduction.

SPIEGELMAN: Yeah, but that doesn't mean a separate set of limitations and requirements. You know, like that's not necessarily a liability. Novels are set in type and one reads them in book form and it's possible to make art for reproduction. I think maybe that's part of the power of comics, that you don't have to go to a museum and stand in front of it for fifteen minutes until your arches start aching.

CASCADE: Well, I know that if you get your art from museums exclusively you're not going to get much art, because I think you have to live with art to get the benefit of it. That's why I collect it, as a matter of fact.

SPIEGELMAN: And it's much more possible to live with a...much more affordable anyway...to live with reproduced art. We were just reading in the Sunday TIMES about how Rockefeller was selling these...did you read about this?...selling these expensive...

CASCADE: Yeah, the art guild associations are against it. So am I.

SPIEGELMAN: They're just selling regular old reproductions as the original. And I think it's much more to the point to make art for reproduction, rather than to produce art and pretend that it's the original. And that's one of the assets comics has going for it. There's a funny thing about comics which is that you've got to simplify your drawing because you're working with, more often than not, sharp black and white. You can't even too successfully, usually, work in grey tones. So you have to simplify drawings for that reason. You also have the fact that most panels are very small so even if you're drawing twice as large, you're still working in an area that would be considered a very small etching, let's say, with a maximum five or six inches high. And you also have the fact that you have to simplify the gesture to make it communicate quickly because it's a kind of picture writing. And you also have the fact that you can't fit that much text into any one panel, so you have to simplify your text and therefore, to do something really potent you have to suggest much, much more than you can actually state. And in that sense, maybe comics have more in common with poetry than with prose. And that's merely a limitation that the medium presents, but every medium has its limitations and it's incumbent on the artist to deal with those and make the most of it. Limitations can be turned to an advantage. And on the other hand, one of the problems with comics is, well, for one thing, they're called comic strips so they're expected to give you a boffo laugh, or I guess at most they're expected to give you some escapist super hero entertainment or something, but they're not really expected to do more than be a vehicle for mass medium entertainment. So it doesn't really attract artists to come along and grapple with the material because that's not what it's billed as. And it also doesn't attract an audience who's serious for the most part. Serious audiences are probably at least as important as serious artists.

CASCADE: Yeah, I think that maybe numerically there are not many more serious comics fans than there are comics artists.

SPIEGELMAN: Yeah, I think that the problem of audience is a major one. It's very important for people to be willing to stretch themselves to meet the work rather than to have the work poured down their sleeping, open gullets.

CASCADE: Why do you think that R. Crumb dislikes the view of comics as high class art? He seems to want to stay away from high class art.

SPIEGELMAN: Well, the first and natural answer to that is, 'Gee, you should really ask R. Crumb why.' But beyond that I think I can say that I find his suspicions understandable, even for myself in that high class art just leads to a lot of sham as often as it leads to real art. And there is as much junk in galleries as there is in comic books.

CASCADE: If not more...

SPIEGELMAN: One of the reasons I guess I'm attracted to comics is that they are such a fugitive medium. It is such a despised form. That's kind of exciting, you know?

CASCADE: Actually, I don't make any distinction between one kind of art and another. Certainly the African

tribal artist...to him distinction between art and craft is nonexistent. ARCADE in retrospect seems more and more wondrous as we get feeble efforts like ZAP #9. What are your thoughts about the future?

SPIEGELMAN: There were things I liked in ZAP #9 and there were things I didn't like that appeared in ARCADE. But one thing that ARCADE did that isn't happening now is it provided a least one group of artists

very visible rallying point, and it was a place where at least one group of artists could try to top each other. And maybe that's important. The fact that there's a sense of community that I don't feel anymore when I look at the comics. I don't feel that the artists are in touch with each other the same way they used to be.

CASCADE: Yeah, everybody at ARCADE seemed to be doing his very best, that was evident, I think.

SPIEGELMAN: And as far as the future goes, I don't know. I think that the artists that were in ARCADE are still doing fine work and finding their own outlets for it. What's much more problematic to me like I said, is what new artists are going to do. Well, for me, it's so specialized I end up seeing what the future is for me rather than what the future is for comics. For me right now the future is to do a long, extended book of my own work. The comics format doesn't really excite me that much per se. I'm not that excited about seeing my work printed on newsprint in 32 small, blurrily printed pages that are sold in head shops. It's not very stimulating for me. The press that we alluded to a little bit before might provide an option for certain kinds of things to be produced. It's not an easy period.

CASCADE: When and how did you get your offset printing press? I see you also have a heavy duty guillotine paper cutter.

SPIEGELMAN: Well, it's not my press so much as it's our press. Francoise is really the steam engine behind this one. She's the one who took a course in how to use a multilith and is really struggling with it; learning what she can pull out of it. And, well let's see, the way it came about was out of Francoise's desire to do that and I'm very excited by what opportunities that affords to me and some of my friends as part of this. I'd really like to emphasize that RAW BOOKS is Francoise's project--through proximity and shared interests I'm involved as partner and advisor. The way we got it was by doing the Soho map project. We were able to get enough money together by selling ad space to the "chic" stores of this "chic" neighborhood, and publishing a map of the area. And the money, the proceeds, went into the press for the 1978 map. And the proceeds of the 1979 map are going into paper, ink, binding costs and whatever costs to set up the publishing projects that come out of it. What those will be, we're just beginning to find out now.

CASCADE: I see. Could you give us some figures say for the people who might be interested in going into something similar?

SPIEGELMAN: How much the press would cost? Well, we had to shop around quite a bit. I think that the press itself cost $2,000.00, and I think the paper cutter was another $400.00. These are used pieces of equipment and we really had to shop around to get those prices and we still don't have other fairly rudimentary things like...maybe we won't even get them for a while...like a plate maker and an offset camera, but we have connections to people whose equipment we make use of. And...that's I guess the costs of that stuff, but that doesn't tell you how much a plate would cost and how much a neg would cost and how much the paper costs and it's relatively expensive, I guess.

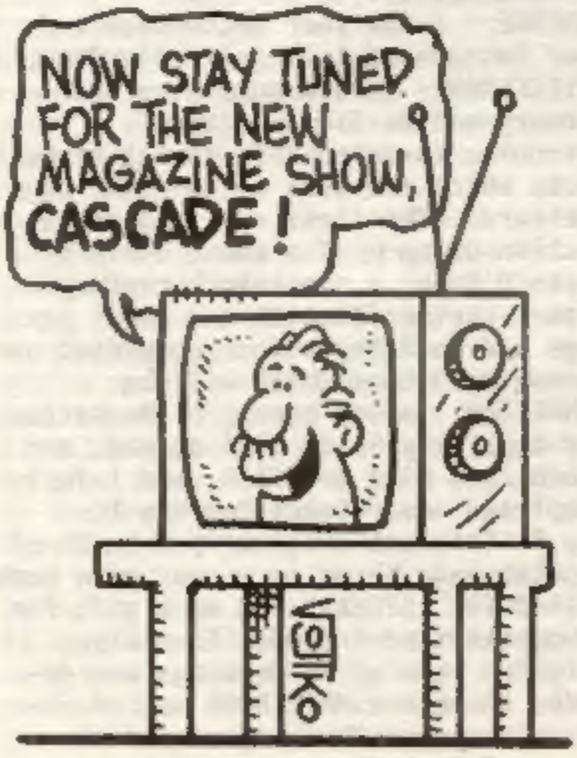
CASCADE: What have you done with the press so far?

SPIEGELMAN: So far very little. What we've done is an announcement that the press existed, that said fine printing since 1978 on a very badly printed announcement...

CASCADE: I saw your letterhead and your letterhead is beautifully done.

SPIEGELMAN: We did some nice stationary and we did a little... Francoise invented this format of mail books which are sort of an eight-page postcard. The first one is a reproduction of sorts of a comic strip by Caran D'Ache, a nineteenth century French cartoonist with one panel per page and Mark Beyer just completed our second mail book which will be MANHATTAN...seven scenes of Manhattan. And hopefully Spain will do one, and Lynch, and Bill Griffith, and I just completed one, "Every Dog Has Its Day." This was originally a bunch of doodles made by me in a copy of a book called THE LITERARY DOG as a gift for a hospitalized friend. Francoise selected some of my drawings and decided to make a MAIL BOOK out of it--in color yet. Then I just did a piece of work that may appear as the

cover for this CASCADE that was turned into a notecard. These are all small projects just to learn how the press operates. But beyond these card projects we also intend to do various peculiar items like a Zippy the Pinhead project in the works, and we want to do a book translating the work of a very important nineteenth century cartoonist named Rudolph Topfur who could be considered to be the first comic strip artist in the 1830s. This work's never been printed in America at all and Francoise is translating it. I'll write a monograph and we'll put that out as a book. Then Francoise is interested in translating French authors like Alfred Jarry's essays that have never been in America and maybe we'll illustrate those and issue them as chap books. There's a number of wonderful cartoons and illustrations from the early twentieth century that I think should be retrieved and put back into print like things from the French magazine, L'ASSIETTE AU BUERRE and from SIMPLICISSIMUS, a German illustrated magazine from the turn of the century. And I'm interested in trying some peculiar little books, maybe one panel a page books, of my work. One, WORK AND TURN--a kind of "modernistic" eight-pager, 18 pages long. It should be in print before this CASCADE. We're open to doing things with some of our cartoonist buddies as they come up with projects. One thing we just found out is that the press is actually capable of pulling a legitimate lithograph. It's just sort of used a little bit differently. Therefore, I know that Mark Beyer and myself will be doing some of that work on the press too.



CASCADE: It sounds like an ambitious program. I didn't realize you were going to set up as a regular publisher.

SPIEGELMAN: Well, a small scale publisher. Incidentally, if CASCADE readers would like to be kept posted on RAW BOOKS stuff as it appears they could send some stamped self-addressed envelopes to: Francoise Mouly, RAW BOOKS, 27 Greene Street, NYC 10013 and receive announcements.

CASCADE: What is this program costing, say, for your initial year of publication?

SPIEGELMAN: It'll be easier to tell you that next year because we're just starting. We have some dough earmarked for projects this year and we'll see how far it goes.

CASCADE: Then you're in business as a real publisher, I'd say.

SPIEGELMAN: Well, we're still setting it up. We don't really have a distribution arm set up, and we'll have to deal with that as each project comes along. Find a way to distribute it. And it's just being born right now so we don't know where it will go or how far it can go. It's just that the press feels like a good rallying point for some possible artistic energy.

CASCADE: It sounds exciting to me. What do you think of the younger artists? You said there weren't very many. Like Mark Beyer.

SPIEGELMAN; Well, he's come up in this interview fairly often.

CASCADE: Okay, let's get to Aline Kominsky.

SPIEGELMAN: I like Aline's work very much, I just hope she keeps doing it. Last conversation (it was a while ago) she indicated a reluctance to keep drawing, and I sure hope that's not the case. I don't know. I just haven't seen that many younger cartoonists, you know? I know when we were doing the ARCADE thing we did open up a side show specifically, that section in the back, to try to find new work and there just wasn't that much exciting work around. I've seen some new people cropping up in Kitchen's books and in some comics coming out of Los Angeles. But nothing that's jolted me. I think I've seen more interesting work coming out of Frace and Spain right now than I do from here.

CASCADE: What's the problem with most female comics artists? Most are so disappointing. Now you may not share that disappointment...

SPIEGELMAN: No, there's a few artists that I'm interested in that are women.

Kominsky, Diane Noomin, Mary K. Brown and Cathy Millet in France come to mind immediately. There are other women whose work just doesn't set my spine tingling as directly. The areas that they're mining are as disappointing as the areas most men cartoonists that I see are mining. I don't know if it's such a useful distinction. I know that to some extent the women have brought it on themselves like coming out with "women's comics" but it's as if you'd go into a museum and there would be one room for artists under 5'6" and another room for work by artists over 5'6" tall. It's a silly way to divide work up.

CASCADE: What are the economics of cartooning as you and other greats practice it, that is practicing it as an art rather than as a business?

SPIEGELMAN: Golly, I think it's quite a struggle for most people. I'm more fortunate than most in that I work for this bubble gum company and they keep me afloat with a relative minimum time investment, and it leaves me free to supplement my income here and there but not be dependent on commercial magazine exposure or trying to make a living out of underground comics. But as far as I know, most of my buddies are having a hard time of it. Justin Green is a sign painter; Spain is scuffling around looking for men's magazine illustration work; Bill Griffith has to turn out an incredible number of pages of underground comics just to make a subsistance living, where if the same energy were applied elsewhere, he'd be sitting quite pretty. Kim has a hard time of it. It's clearly not a get-rich-quick scheme.

CASCADE: I'm disappointed that Justin Green isn't able to do more work because I think he's certainly as good as anybody. What can a talented beginner expect economically?

SPIEGELMAN: Nothing but hardship, I think. In a way, what can you expect? You're not providing a commodity that most people want and therefore you can't expect financial remuneration. What I try to convince my art students to do in the class I teach is to go out and do commercial art work, or get a job driving a taxi and don't expect money from what you do. I'm fortunate in that I don't have to make money from MAUS or from my other underground comics stuff. I just wish it just wasn't so hard to keep them afloat or keep them in the world, but that's just the way it is. If one wants to make money, one draws sex jokes, you know? I think that real art isn't really encouraged in any form. I

think that the gallery scene is just as incapable of producing art as the commercial magazine scene. So it's just incumbent on whatever an artist...whatever that word means... it's incumbent on a real artist to be a fugitive, you know?

CASCADE: Which artists of the past and present do you think most of?

SPIEGELMAN: Oh, there's a long, long list. As far as artists in the past go, then we can go on all night listing photographers, painters, film makers. But in the world of comics, I would say Winsor McCay is very important. The people I teach in my class...it's funny, in teaching this thing I'm teaching supposedly the history of comics, but I'm primarily dealing with the abberations in the history of comics because most comics, like most of everything else, is shit, so I try to give an overview and explain what the general climate of the comics were and then I focus on the ones that mean the most to me so that the people I focus on are therefore the people I like including Winsor McCay, Lionel Feininger, Harry Hershfield--an artist I just discovered in this series of books that Bill Blackbeard is responsible for. Great stuff! "Abie the Agent" and even more important for me is "Dauntless Durham" which is really exciting early comic strip work. But, Lionel Feininger, George Herriman, Chester Gould is somebody whose work my admiration knows no bounds for that stuff. Then, moving over into comic book land there's Will Eisner, Harvey Kurtzman, Bernard Krigstein and to a lesser extent Basil Wolverton--and Jack Cole is very good.

CASCADE: You have a comic strip, Ed

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DISCOUNT SALE CATALOG

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1. ADULTS ONLY FOR UNDERGROUNDS (18 or over)
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AMERICAN FLYER FUNNIES #1,2 (Welz)
AMERICAN SPLENDOR #1,2,3
ANARCHY #1 (Kinney, Spain, Shelton, etc.)
AN ARMY OF PRINCIPLES (Rifas)
ANDROMEDA #1
AUSTIN STONE #2 (Texas Artists)
AUTHENTIC VISIONARY (Tucker Petertil)
BAKERSFIELD KOUNTRY KOMICS (Welz)
BALLOON VENDOR (Sheridan/Schrier)
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BARBARIAN COMICS #1,2,3
BARN OF FEAR (Alcala, Shaw, Todd, etc.)
BAYCON PROGRAM OF ART '77, '78
BENT (S. Clay Wilson)
BERKELEY CON COMICS ('74) (Holmes, etc.)
BETTY BOOP FUNNIES (Larry Latham)
BICENTENNIAL GROSS-OUTS (Wm. Stout)
BIG APPLE COMIX #1 (Adams, Wood, etc.)
BIG LEAGUE LAFFS (Jim Himes)
BINKY BROWN MEETS VIRGIN MARY (J. Green)
BIZARRE SEX #1,2,3,4,5,6,7
BRAIN FANTASY #2
CALIFORNIA COMICS #1
CARTOON HISTORY OF THE UNIVERSE #1,2
CASCADE #1,2,3,4,5,6,7,8,9/10,11/12
CHECKERED DEMON #1,2 (S. Clay Wilson)
CHEECH WIZARD (Vaughn Bode)
CHEECH WIZARD/SCHIZOPHRENIA (Bode)
CHOCOLATE ALPHABET (Harlan Ellison, L. Todd)
COCAINE COMIX (Stout, DiCaprio, etc.)
COLOR (Moscoso--Full Color)
COMIX INDEX #1 (from England)
COMPLEAT FART (Lee Marrs)
COOCHY COOTY MEN'S COMIX (Robt. Williams)
CORN FED COMICS #1,2 (Kim Deitch)
CORPORATE CRIME #1 (Irons, Deitch)
COVER-UP LOWDOWN (Kinney, Mavrides)

ALL-CRUMB COMIX:
BIG ASS #1,2
BLACK & WHITE
DESPAIR
HOMEGROWN
HYTONE
MR. NATURAL #1,2,3
MOTOR CITY #1
PEOPLE'S COMICS
XYZ

DAN O'NEILL #4,5 (Vol. 2, #1,2)
DEVIANT SLICE #1,2 (Irons)
DIRTY LAUNDRY #1,2 (Crumb, Kominsky)
DITKO: MR. A #1; WHA?!!?
D.O.A. (Jim Osborne)
DOPE #1,2 (Cabarga, Pound Covers)
DOPIN' DAN #2,3 (Ted Richards)
DR. ATOMIC #2,3,4 (Larry Todd)
DROOL (Skursky, Reese, etc.)
DUTCH TREAT #1 (Everdt Geradts)
DYNAMITE DAMSELS (Roberta Gregory)
EL PERFECTO (Crumb, etc.)
ENIGMA (Larry Todd)
ENGLISH COMIX: IT'S ONLY ROCK'N ROLL; ROCK'N ROLL MADNESS #1,2; ZIP; VIEW FROM THE VOID; STREET QUOMIX; DOPE FIEND FUNNIES; COSMIC COMIX #6; BRAIN STORM Vol. 1, #3,4, Vol. 2, #1
ETERNAL COMICS (John Thompson)
E.Z. WOLF (Ted Richards)
E.Z. WOLF'S ASTRAL OUTHOUSE (Richards)
FACTS O'LIFE SEX ED. FUNNIES (Shelton)
FAERIE STAR #1 (Meugniot, etc.)
FANTAGOR #1,3 (Color) (Richard Corben)
FAT FREDDY'S CAT #1,2,3,4 (Shelton)
FEAR & LAUGHTER (Todd, Stout, Shaw, etc.)
FEDS'N HEADS #1 (Gilbert Shelton)
FEELGOOD FUNNIES (Foolbert Sturgeon)
FELCH (Spain, Crumb, Williams)
FEVER DREAMS (Corben, Strnad)
FIRST KINGDOM #1-9 (Jack Katz)
FLAMED OUT FUNNIES #1,2 (Willy Murphy)
SHARY FLENNIKEN'S SKETCHBOOK
DROUGHT CHIC (Shary Flenniken)
FOG CITY #1,2 (Metzger, Holmes, etc.)
FOUR SKETCHBOOKS (Spain, Griffy, etc.)
THE 40-YEAR OLD HIPPIE (Ted Richards)
FREAK BROTHERS #1,2,3,4,5 (Shelton)
FRESH BLOOD (J. Michael Leonard)
THE FUNNY BOOK #1,2
GAY HEART THROBS #1
GIRL FIGHT #1,2 (Trina)
GIVE ME LIBERTY (Shelton)
GREAT DIGGS OF '77 (R. Diggs)
HEAVY (Tragi-Comix) (Greg Irons)
HEEBIE JEEBIE #2 (Joel Milke, etc.)
HOT CRACKERS (Peter Clapp)
HOT STUF' #4
HUMAN DRAMA (Spain, Irons, Brand)
IMAGE OF THE BEAST (Reprint; new cover)
IMAGINE #1,2,3
INSECT FEAR #3 (Wilson, Spain, Brand)
IRON SOUL (Todd, Boxell, Redondo)
JIZ (Crumb, Spain, Wilson, Lynch, etc.)
JOEL BECK'S COMICS & STORIES
JUICE CITY (Petertil, Metzger, etc.)
JUNKWAFFEL #1,3,4 (Vaughn Bode)
JOURNAL OF POPULAR CULTURE #1
KURTZMAN KOMIX (New Cover; Anthology)
LAUGH IN THE DARK (Spain, Deitch)
LEAN YEARS (Deitch, Trina, Pound)
LEATHER NUN (Sheridan, Jaxon, Crumb)
LEFT FIELD FUNNIES (Bobby London)
LEGEND OF TAURAN (Dal Chele)
LEGION OF CHARLIES (Greg Irons)
LEMME OUTA HERE (Crumb, Deitch, etc.)
LIGHT (Greg Irons; Color)
MAGIC CARPET #1 (Alcala; "Voltar")
MAMA DRAMAS (Trina, Shelby, etc.)
THE MAN (Vaughn Bode)
MANHUNT #1,2
MAYHEM #1 (Alex Nino Cover)
MEEF #1,2 (Sheridan/Schrier)
MENDOCINO FUNNIES #1 (Jayce, etc.)
MIDDLE CLASS FANTASIES #1,2 (Lane)
MONDO SNARFO (Crumb, Kitchen, etc.)
MONOLITH #1 (Welz)
MOONDOG #3 (George Metzger)
MOTHER'S OATS #3 (Sheridan/Schrier)
MU, THE LAND THAT NEVER WAS (Metzger)
MYRON MOOSE #2 (Foster, Davis)
MYSTICOGRIFIL #2 (Scott Shaw)
NARD'N PAT (Jay Lynch; new edition)
NO DUCKS #1,2 (Boxell, etc.)
OCCULT LAFF PARADE (Deitch, Kinney)
PARSIFAL (P. Craig Russell; full color)
PORK (S. Clay Wilson)
PORK POSTER (S. Clay Wilson; unsigned)
PROJUNIOR (Crumb, Lynch, etc.)
PSYCHOTIC ADVENTURES #1,2,3 (C. Dallas)
PUDGE, GIRL BLIMP #1,2,3 (Lee Marrs)

PURE JOY (Chidlaw,DiCaprio)
QUACK #1,2,3,4,5,6
RAZIEL (Book of) (John Thompson)
REAL PULP #2 (Brand,Wilson,Dallas)
*RIP OFF COMIX #1,2,3,4,5 (Shelton)
RUBBER DUCK #2 (M.J.B.)
SACRED & PROFANE (J.Green/Binky Brown)
SAN DIEGO COMIC CON'77 (Nino Cover)
SCARLETT PILGRIM (Trina)
SEX & AFFECTION (Jim Himes)
SHORT ORDER COMIX #2 (Griffy,etc.)
SHOW & TELL (Justin Green)
SKULL #2,4,5
SLEAZY SCANDALS OF THE SILVER SCREEN
SLOW DEATH #2,3,4,5,6,7,8,9
SNAPPY SAMMY SMOOT (Skip Williamson)
SNARF #2,3,4,6,7,8
SNATCH #1,2,3 (Crumb,Wilson,etc.)
SOFT CORE (1973;Landeros,Michael J.)
SPACE DOG #1 (Warren Greenwood)
SPACED #1 (Pinkoski)
SPHINX #3 (John Thompson)
CODY STARBUCK (Howard Chaykin;Color)
STAR*REACH #1-16
STAR WEEVILS (J.Michael Leonard)
SUBVERT #3 (Spain)
SUPERBITCH (Ira Harmon)
TALES FROM THE TUBE (Rick Griffin)
TALES FROM THE SPHINX #2(Thompson)
TALES OF SEX & DEATH #2 (Brand,etc.)
TEENAGE TRASH #1(1972;M.Krueger,etc.)
THRILLING MURDER (Crumb,Osborne,etc.)
TITS & CLITS #1,2,3,4
TOONEY LOONS & MARIJUANA MELODIES
TRINA'S WOMEN (Trina Robbins)
TURNED ON CUTIES (Crumb,Lynch,etc.)
TWISTED SISTERS (Kominsky,Noomin)
TWO #1,2 (S.Clay Wilson)
TWO FISTED ZOMBIES (Veitch Bros.)
TWO FOOLS (T.Richards,Willy Murphy)
VENTURE #5 (Adams Cover;Cirocco,etc.)
WEIRD TRIPS #1,2 (#2--Stout Cover)
WET SATIN #1,2 (Trina,Marrs,etc.)
WHITE COMANCHE;RED RAIDER;BLOOD ON MOON
WHITE WHORE FUNNIES #1
WIMMEN'S COMIX #1,2,3,4,5,6,7
WONDER WARTHOG (Best Of) #1,3
YELLOW DOG COMICS #13,24,25
YOW (Bill Griffith's "Zippy")
ZAM (ZAP Artists Jam!)
ZAP #0,1,2,3,4,5,6,7,8,9
ZIPPY PINHEAD #1,2 (Griffith)

ALIEN NATION-35¢ (Ray Weiland)
BOOK OF INNER SPACE-35¢ (Omandu)
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R.CRUMB'S COMICS & STORIES-50¢
STAR FORCES-50¢ (Roger Brand,etc.)

HIGH-CLASS, HIGH-PRICED STUFF:

ARCADE #1-7 - $1.50 ea.(Crumb,etc.)
ARMAGEDDON #1,2,3-$2.00 ea.(B.Steel)
ARMAGEDDON #3 IS FOREVER-$3(Deluxe Ed.)
BARBARIAN WOMEN #1-$1.00,#2-$2.00
BEYOND TIME & AGAIN-$15(Metzger;hdbd.)
CALIFORNIA COMICS #2-$1.00,#3-$2.00
*CLASS WAR COMIX-$1.00(Clifford Harper)
COMIX BOOK #1,2-$2ea.,#3-$5,#4,5-$1ea.
ALL-CRUMB COMIX:
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CARLOAD O'COMICS-$6.95 (Anthology)
CARLOAD O'COMICS PREVIEW ED.-$1(Color)
R.CRUMB'S SKETCHBOOK-$30(NO DISCOUNT)
FRITZ THE CAT-$6(Qual.pbk.-128 pgs.)
THE YUM YUM BOOK-$5.00 (Hardbound)
DR.ATOMIC'S MARIJUANA MULTIPLIER-$1.50
DR.WIRTHAM'S COMIX & STORIES #2,3-$1.25
THE FUNNY BOOK #3-$1.50
GIVE ME LIBERTY(Deluxe Ed.)-$3.50
GRUNT #2-$2.00 (Irons)
HAROLD HEDD #1-$1.75,#2-$1.00(R.Holmes)
HOT STUF'#5,6,7,8-$2.00 ea.
*HYPER COMICS-$1 00(Steve Stiles)
IMAGINE #4-$1.75 (CONT'D...)

*DORMAN'S DOGGIE-$1.00 (Foolbert Sturgeon)
INNER CITY ROMANCE #1-4-$1ea.,#5-$1.25
MINDWARP-$3.50 (Sheridan/Schrier)
EVOLUTION & HISTORY OF MOOSEKIND-$5.00
RIP OFF REVIEW OF WESTERN CULTURE #2-$3
SOFT CORE COLORING BOOK-$2.00(Joel Beck)
TIJUANA BIBLE REVIVAL #1,2-$5.00 ea.
WHITE WHORE FUNNIES #2-$2.00
WINGS #3,4-$1.50 ea.(Metzger,2 pgs.,etc.)
YOUNG LUST #1,2,4,5-$1.00ea ,#3-$5.00(OP)

EC REPRINTS: $1.50ea:SHOCK SUSPENSE #12,
WEIRD FANTASY #13;CRIME SUSPENSE #25;
VAULT OF HORROR #26;SHOCK SUSPENSE #2,6;
TWO-FISTED TALES #34;HAUNT OF FEAR #23;
WEIRD SCIENCE #12.

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Hardbound-$12.95, Paperback-$7.95
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$2 ea,HIGH TIMES #1,2,5,7-$10ea,#8-32-$2ea
(#27 contains 5-color Crumb strip w/photo)

SIGNED,NUMBERED PORTFOLIOS - $50.00 each:
WOMEN OF THE AGES (Frazetta)
NCS PORTFOLIO, Volume I

ALL STARS #2-$10(1970;Crumb,Griffin,etc.)
ALTER EGO #11-$1.50(Bill Everett Interview)
ART OF JOHN BUSCEMA-$3.00
BATTLEFLAG-$1.75 (Corben,Bode Comix)
CHANGES #3(1969)-$10 (Crumb,Griffin,etc.)
*COMIC BOOK PRICE GUIDE #9(1979-80)-$8.95
CULTURAL CORRESPONDENCE #5-$3(U.G.Artists)
DYNABRITES-69¢ ea.(Full Color;Qual.Repro):
$CROOGE:GOLD,FLEECING;D.DUCK:GOLD.HELMET
*FANFARE #1,2-$2.50ea.
FRAZETTA MEMORY BOOK-$5.00(drawings,photos)
*FUNNYWORLD #14,16-$5 ea.,#17,18-$2.50 ea.,
#19-$3.50(Frazetta/Animation/Disney/etc.)
*HEAVY METAL #1-$5,#2-11-$3ea,#12-25-$1.50ea
*NEAL ADAMS TREASURY #2-$5.00
MAN FROM UTOPIA-$10.00 (Rick Griffin)
MARVEL COMICS INDEX #1(Spiderman),
#2(Conan),#3(Avengers),#5(Thor)-$4.50 ea.
*ORANGE PODE-$7(Bode's College humor work)
SILVER SURFER-$5.00(1st Ed.Paperback)
*SPIRIT #1-$5,#2,7,11-$2ea.,#17-20-$1.50ea.
SQUATRONT #5,6-$3ea.,#1,3-$5ea.,#7-$4.00
STARSTREAM #1,2,3,4-75¢ea.(Full Color S.F.)
*1984 #1,2,3,4,5-$2.50ea.,#6-$1.75
*CINEMAGIC #1-$1.75(Fantastic Filmmaking)

OUT-OF-PRINT COMIX-1st Eds.(NO DISCOUNT):
FIRST KINGDOM #1-$5.00,#2-$2.00
WEIRD FANTASIES #1-$5(Corben,etc.;Color)
PARANOIA #1-$8.00(1972,Todd Cover)
BOGEYMAN #1-$8.00(1969;Rory Hayes)
MR.NATURAL #2-$5.00(1971;Crumb)
DESPAIR-$8.00 (1970;Crumb)
DR.ATOMIC #1-$5.00 (1972;Larry Todd)
ROWLF(2nd ed.-redesigned)-$5.00(Corben)
ZAP #4,6-$5.00 ea.
MICKEY RAT #1-$5.00 (1972)
ARMADILLO COMICS #2(1971)-$5.00
PEOPLE'S COMICS(1972)-$8,(Krupp 1st.)-$3
UNEEDA COMIX - $8.00 (1970;Crumb)
HOT STUF'#3-$5.00 (1976;Corben)
BLACK & WHITE-$5.00 (1973;Crumb)
SAN FRANCISCO COMIC #2(1970),#3(1973)-$5ea
XYZ - $5.00 (1972;Crumb)
HYTONE 1st ed.(deep color,high gloss)-$10
HYTONE 2nd ed.(50¢ cover price)-$5.00
FREAK BROTHERS #3,4,5-$5.00 ea.
DOOMSDAY-$100.00(1973;Metzger,Reece,etc.)

Quick Ones

by Bill Sherman

BIZARRE SEX #7 (Krupp)

In which:

1.) George Erling tackles medieval frog sex and comix book narration. The latter gets a little heavy-handed (tho Erling deserves points for resisting that Froggie the Gremlin quote) and the artist's use of outline gets a bit obvious on page three, but the Pompton Kid keeps gettin' better;

2.) Steve Stiles' leapfrog storytelling finally pays off. Ish lead "Arcane Love," a catalog of sex in the future ("Yes, in the world of the future you'll be dead for hundreds of years! Too bad!"), shows Stiles pacing his desperately digressive style to funny effect. (But where's the Britrock ref?);

3.) Tim Boxell returns to Krupp as inker for Rich Larsen--writer and artist for a 13-page piece of dark vile called "Children of the Goat"--and shows us he knows how to use blacks. The pair make a great team: Larsen's script, while not as spare as Jan Strand (who the two've worked with in HOT STUFF) or as bloated as Mark Burbey (see WIRTHAM review below), is tightly and visually structured while Boxell's inks ground Larsen's light pencils in appropriate gloom;

4.) Trina Robbins' platform shoe fixation at last turns fetishistic; Gary Whitney reminds us why sex is frightening (coz dogs do it!); and Fred Hembeck tries to make us forget all those bad pun strips he's done for DC;

5.) Zine size returns to 7-by-10 inches. The only contrib that seems to suffer from the reduction is Larsen Boxell's.

In sum, a superior BSEX--despite a banal Pound/Garris cover. Nuthin' earth-movin' but then it doesn't pretend to be.

DORMAN'S DOGGIE (Rip Off)

Foolbert Sturgeon's an underground pioneer alright, but I must admit I'm unmoved by his art, which is frequently more concerned with setting (especially outdoor ones) than consistently rendered characters. While more effective here than in his "serious" comix attempt, AMAZON COMIX, there's still an annoying insubstantiality to Sturgeon's art: he seems to be trying to combine art skool drawing with comix, but he violates too many basic tenets of comic book storytelling to succeed.

To top it off, Sturgeon's strip and its place on the Rip Off syndicated page invites inevitable comparisons with Fat Freddy's Cat.Art aside, is the strip as funny as Shelton's? Well, the intentions are slightly different (Ping the Poodle is billed as "The World's Most Disgusting Animal"--which means we get a lotta piss and fart jokes), but I'd have to say nope. Sturgeon repeats his basic joke to death (grovelly Ping tries to please his masters and only succeeds in pissing them off), and while that may've been acceptable in sporadic syndicate appearance it don't make it here.

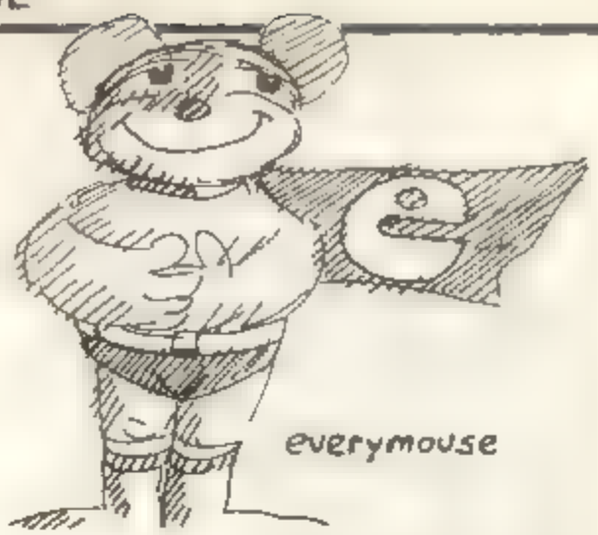
Jesus is funnier.

TALES OF JERRY THE STONED VAMPIRE (Karma Komix)

This was inevitable: you could kill a whole episode of CLIFFHANGERS counting up the femme comics/x fans who are vampire freaks. In fact, within the arcane sublevels of fandom (read: apas) at least one regular vampire series has already been produced. Why do you think Marvel had so many vampire titles out several years back?

Well, I gotta wonder about the paucity of strong women here (only one we get is a vampiress villain--hmmm) and the shifts in perspective our lead receives. With the second writer-artist Jane Oliver seems to be striving for INTERVIEW WITH THE VAMPIRE's ambiguity, making vampire Jerry a sympathetic lead one minute and Hammer villain the next. But the transitions aren't very smoothly handled. If her secondary characterizations were stronger (spear-carrier Mort Mindblown belongs on SCOOBY DOO) she might succeed. But as it is, Jerry has no ground.

This is a first effort tho (artwise, I keep thinking of early Pat Moodian in WIMMEN'S), so the gap between execution and intent is understandable. Hopefully, Jane'll keep working to close it.



DR. WIRTHAM'S COMIX AND STORIES #4 (Clifford Neal)

Dis is more like it! Superior to ish three in its handling of glue-sniff horror and booshwah guilt (best encapsulation: Greg Irons' two-page monkeyshines piece), this is cover billed as the "Degeneracy Special." Well, it ain't as degenerate as SUPERMAN--THE MOVIE, but that's o.k.

Scripter Mark Burbey, repped here with two tales, still seems a bit too ponderously serious to fit in, but the resta the material treds the line twixt satire and primal headbanging quite nicely. (Even if Bill Black's big-tit bondage tales do leave me cold, his collaboration here with Steve Vance dishes out the trappings in enuff self-mockery to keep things from gettin' mindless. They cut it close, however.

Ish high points: Mike Roberts' credulity snapping "Martian Meringue," with Roberts doin' Corben better than Corben in these days; Steve Bissette and Rick (TWO-FISTED ZOMBIES) Veitch's "Tell-Tale Fart," which is outre enuff to be more than sophomore parody and is genuinely grungey besides even if the art isn't as consistent as ya'd like (shows more Bissette than Veitch--tho there's a nice Ditko swipe in the splash); plus the inevitably excellent Oisif Equax art. The ghost of Jim Morrison seems to hover over this ish, as both Equax and Larry Rippe take their turns from Doors tunes. The influence seems appropriate.

Most revelatory cross-media moment: Clay Geerdes' letter to Wirtham where the editor of COMIX WORLD tells us feminists are "full of shit." Sure Clay, but who isn't?

PINT-SIZE PANELS

It's gotten so that any clown with a pen and access to rapid print can make their own small-size comix book these days, and I personally think it's a healthy state of affairs. The only problem, tho, is dealing with this proliferation of mini-zines critically: one-liners on the tag end of "Quick Ones" aren't quite the answer, as tempting as they quite frequently be. So in this issue, I'm trying a slightly different format. Lessee how it goes.

TATER TALES

WINDY CITY COMIX #2 (50¢ from Gary Whitney, 520 W. Surf #1-S, Chicago, Illinois 60657)

"Spud Issue," eh? Alright Gary, no more listening to Devo for you! Typically wacky but for a starchy two-page center strip by Dave Cole and Pat Bednar (nice experiment but the buff paper makes the art look even murkier than it actually is), mosta this eight-pager is devoted to Whitney's Hash and Myrtle Brown, a pair of street spud fuck-ups reminiscent of an older Projunior and Honeybunch but with less savoir faire. This ish feels more like Chicago than the first! (What a frightening thot.)

FAT STUFF

HOLLYWOOD FATS FUNNIES ($1 from Larry Taylor, 3253 Dos Palos Drive, Hollywood, CA 90068)

Done as a promo for a California blues band, this Joel Milke 8-pager has pages by George Erling, Carol Lay and Scott ("Not Exactly Svelte") Shaw! Lotsa cellulite neurosis cleverly done: fatfolk monologues from Erling and a keen fat dance panel by Lay plus a game page by Shaw! that resurrects Bilko's Doberman. Editor Milke's two contribs both start out promisingly, but drop out in the end like a fat jogger overreaching on their first day. Once it's funny, but twice?

BABYFAT #3 and FRIED BRAINS (50¢ ea from COMIX WORLD, Box 7081, Berkeley, CA 95707)

These two Geerdes goodies, part of a series printed in real mini-size (4½ by 5½ in.), are comprised of one-panel cartoons. Drawn by the likes of Erling, Foster, Petertil, Shut, Siergy, and Whitney, the panels are mostly on the nature of NATLAMP's "True Facts" column in the way they use news briefs to epiphanize seventies brain death. B'FAT also has a fast 'n bulbous cover by Hunt Emerson and a largely irrelevant gurl foto by Geerdes hisself that I promised myself I wouldn't say anything sexist about

BUGS AND ROBOTS AND BUGS

ROBOT ROMANCE and BUG INFESTED (25¢ ea from Everyman Studios, 432 S. Cascade, Colorado Springs, CO 80903)

Two more teeny books, first in a proposed series of mini-comix published by Everyman: the robot book is a collection while the bug 'un is all Bob Vojtko. I wish ROMANCE didn't have two machine-and-woman illos in it (however finely both are done), but Bob Conway's light bulb strip and Brad Foster's bourgie robot strips more 'n make up for this. The Vojtko book carries the logo "Funny Animal Lovers...Beware," and B.V. seems to be trying to work a tension between animal cuteness and grossness (i.e., making his heroes cartoony maggots or bumbling killer bees) that doesn't quite come off but still is fun to read. Both books cram a lotta panels in for their size (one reason I like 'em more than the Geerdes books) and contain Everyman Colour: on the covers the color's effective, but it comes across superfluous on the inner pages for some reason. Still gotta work the bugs out, I'd say.

ALMOST NORMAL COMIX (85¢ from J. Valentino, 11900 Oertley Circle, Garden Grove, CA 92460)

The cover to this eight-pager asks the question, "D'you suppose there's maggots up in Heaven?" (mebbe Bob Vojtko knows?), but that's really the only insect ref in this. Bulk of the book is devoted td a plainly autobiographical character named Th' Kid who goes thru a fairly typical reminiscence about being a Comic Book Addict (how many times has that metaphor been used, anyway?) and a better interpersonal snafu with his ladyfriend on the matter of her body.

And that's it for now. Those of you with mini-comix out there who want 'em reviewed here should send a copy to me, 1103 N. Oak, Bloomington, ILL 61701. And for those of you who don't have yer own mini-comix to send: well why don't ya?

NEWS, continued from page 2

publish LOPTIA PRINZ by Richard Rowell, VALGAR GUNNAR by Jay Disbrow, LORD OF THE MOON by Dwight Decker and Dennis Fujitake, and AGE OF STEEL AND STEAM by Decker and Ron Harris. We'll have more on these books as they appear.

There was a cartoonists' seminar in San Francisco last month which featured lectures and personal instruction by the likes of Lee Marrs, Harry Driggs, Stanley Mouse (of Mouse Studios, Fillmore poster fame), B. Kliban and others.

Rodger Brand, Gary Arlington and a bunch of comic book collectors were on KGO radio, San Francisco recently. Rodger was the token underground cartoonist.

Wayne Gibson just printed 100 copies of PENGUIN FUNNIES #1, four pages of his own cartoons. 25¢ and a stamp will get it, order from Wayne at 2521 N. 40th, Seattle, WA 98103.

FUCKIN' "A" FUNNIES is a new 8-pager by Valentino, who also has ALMOST NORMAL COMIX. Both are adults only, limited edition comix. FUCKIN' "A" is 75¢ unsigned plus a stamp, or $1.50 plus a stamp for signed copies. ALMOST NORMAL goes for $1 plus 50¢ postage unsigned, or $2 plus 50¢ signed. The price is high for what you get, especially the

signature part! Each issue is limited to 200 copies, though. Available from J. Valentino, 11900 Oertley Circle, Garden Grove, CA 92641.

Rick Geary, P.O. Box 99835, San Diego, CA 92109 has published a fabulous line of little art magazines, including VARIOUS ELECTRICAL APPLIANCES which is the smallest mini ever (approximately 1" x 1¼"). The drawings are very good in all the little books, which include such titles as THE SHOPPING MALL BOOK, SAN DIEGO TRANSIT and AMERICAN MOTELS. There are three sets of books available, each set containing two or three books. One set costs $1.25, two for $2, or three for $3, plus 15¢ postage per set. Recommended reading.

John Adams' PURE ART QUARTERLY #11 is a special "Junge Liebetoons" number, limited, as usual, to 100 numbered copies. 50¢ each from John Adams, P.O. Box 1527, Boulder, CO 80306.

TIME LAPSE GROWTH is a minifolio of 7 color xeroxes of a series of paintings by Bill Shut. It's $2.50 postpaid; send all money, correspondence and musical ashtrays to Jamie Alder, 9970 Liberty Road, Chelsea, MI 48118.

Leonard Rifas is editing WEIRD TRIPS #3 and has sold some illustrations to THE PROGRESSIVE, a Wisconsin-based magazine of politics which was recently in the news because of an article on the manufacture of nuclear weapons. Leonard has a contract now for U.S. publication of an epic comics story from Japan. It's several hundred pages long, and will appear here in several big books.

I want to see my Father in Rego Park New York. I hadn't seen him in a long time — we weren't that close.
POPPA!
OI-ARTIE! ARTIE!
YOU'RE LATER THAN WE EXPECTED. I WAS WORRYING.
UH HUH.
He had aged a lot since I saw him last. My Mothers suicide and his two heart attacks had taken their toll.
MALA-LOOK WHO'S HERE! ARTIE!
He was remarried. Mala knew my Parents in Poland, before the war.
She was a survivor too; like most of my parents friends.
HI, ARTIE. LET ME TAKE YOUR COAT.
THE DINNER IS ON THE TABLE.
ACCH, MALA!
A WIRE HANGER YOU GIVE HIM. I HAVEN'T SEEN ARTIE IN TWO YEARS! WE HAVE PLENTY WOODEN HANGERS.
They didn't get along.

© 1979 Art Spiegelman

Head, in PLAYBOY's Christmas issue. I think it is substantial and of course it contains no sex. How did you get in there?

SPIEGELMAN: Well, it's funny. Like, Skip Williamson is the art director and Jay Lynch was working for them, two people I've known for a long time and Jay was trying to convince me for a long time to do something for PLAYBOY, and I made a stab at it doing a half page strip that they rejected. I figured that was the end of it. And then I met Michelle Urry, who's their cartoon editor and she went through my notebook, some xeroxes of pages from my sketchbook and said, 'Could I borrow this, this and this to show Hefner?' and I said, 'Sure, if you think it might go over. I don't want to do any new work because I tried and I got my fingers burned.' Oddly enough, this Ed Head which was...I had just finished reading the SMITHSONIAN BOOK OF COMICS and got really turned on by the idea of the kind of pacing that a day-to-day comic asks for and as a result I did this Ed Head thing as just a series of dailies and evidently they were looking for some short takes like that and I didn't know that my daily would be appearing as maybe a monthly or a bimonthly, but it seemed to go over well with Hefner and they've okayed about nine of them at this point. And they took a couple of other one-shots and I've also scripted some stuff that some other artist is drawing up--the thing that they first rejected...when I got it back it was obvious to me that why they rejected was that my drawings looked too wierd. So I ended up joining forces with an artist who has a more conventional way of drawing, and he took the same dialogue, basically, and drew it up another way and they went for it and would like more of those. That was a parody of Mark Trail, Nature Facts, sexual facts of life. And they've taken a couple of one-shots and they seem to be receptive to a certain...I guess the lighter side of Spiegelman. I have no complaints about my relationship there, because so far they've been pretty much hands off. Either they take it or they don't take it, but they haven't made any changes in the stuff they have taken. It has its limitations. What they want is light, entertaining humor and that's what comics have always done and therefore it's hard to find a handle. I just sort of find Ed Head relaxing to do more than anything else. It's a pleasurable diversion. I don't take it too seriously.

CASCADE: Frankly, I thought that your contribution was outstanding in that issue. May I ask what they pay?

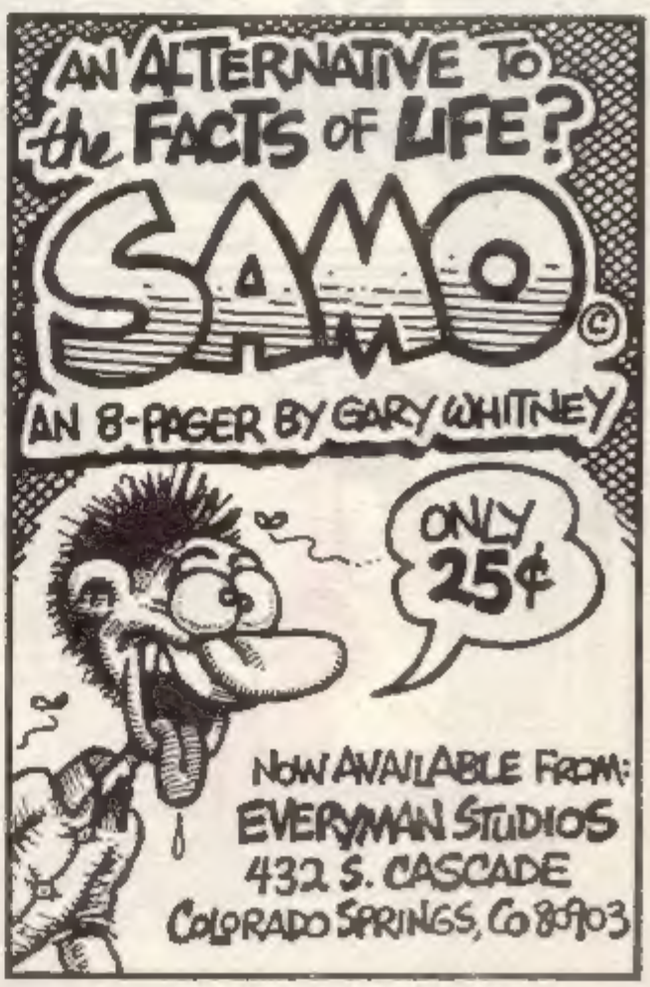
SPIEGELMAN: I think that their standard rate is pretty damned good for comics although not as high as what they pay their gag cartoonists, peculiarly enough. The pay for a one row comic like Ed Head is $300.00 in color. A half page is $400.00 and a full page is $600.00.

CASCADE: That's not really very much. In fact it seems, you know...for PLAYBOY.

SPIEGELMAN: I guess on the other hand for anybody else, I can't think of any other market in the country that comes close.

CASCADE: Like what does HIGH TIMES pay?

SPIEGELMAN: I think...all I've had there is reprints...I think it's about $250.00 a page, or maybe $200.00 a page...I'm not positive. But the rates for comics in general are always very low considering...compared to the amount of work that's put into an illustration. You're asking somebody to write, to draw, to do mechanical color, to letter. All the different skills involved, it's crazily underpaid work, even for the dross, even for stuff like the Marvel Comics, the pay is very poor for the work expected. But compared to underground comics, boy oh boy is it good!



FLYING FUNGUS FUNNIES

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AT A TOP SECRET MEETING IN WASHINGTON, D.C.—

GENTLEMEN - WE ARE HERE TODAY TO DISCUSS CERTAIN REPORTS THAT WE HAVE BEEN RECEIVING FROM ALL OVER THE COUNTRY — REPORTS OF GIANT, FLYING PSYCHOACTIVE MUSHROOMS...

SNORT!

HUMPH! RIDICULOUS!

YES, SENATOR BASCOMB?

I JUST WANT TO SAY THAT, IN MY OPINION, THESE REPORTS ARE ABSOLUTELY PREPOSTEROUS! THIS IS OBVIOUSLY A HOAX OF SOME KIND. THERE ARE MANY MORE IMPORTANT MATTERS FOR US TO BE CONSIDERING...

YES - I AGREE.

WELL SAID, BASCOMB!

DO WE ALL AGREE, THEN, THAT THIS TOPIC IS NOT WORTH PURSUING AT THIS TIME?

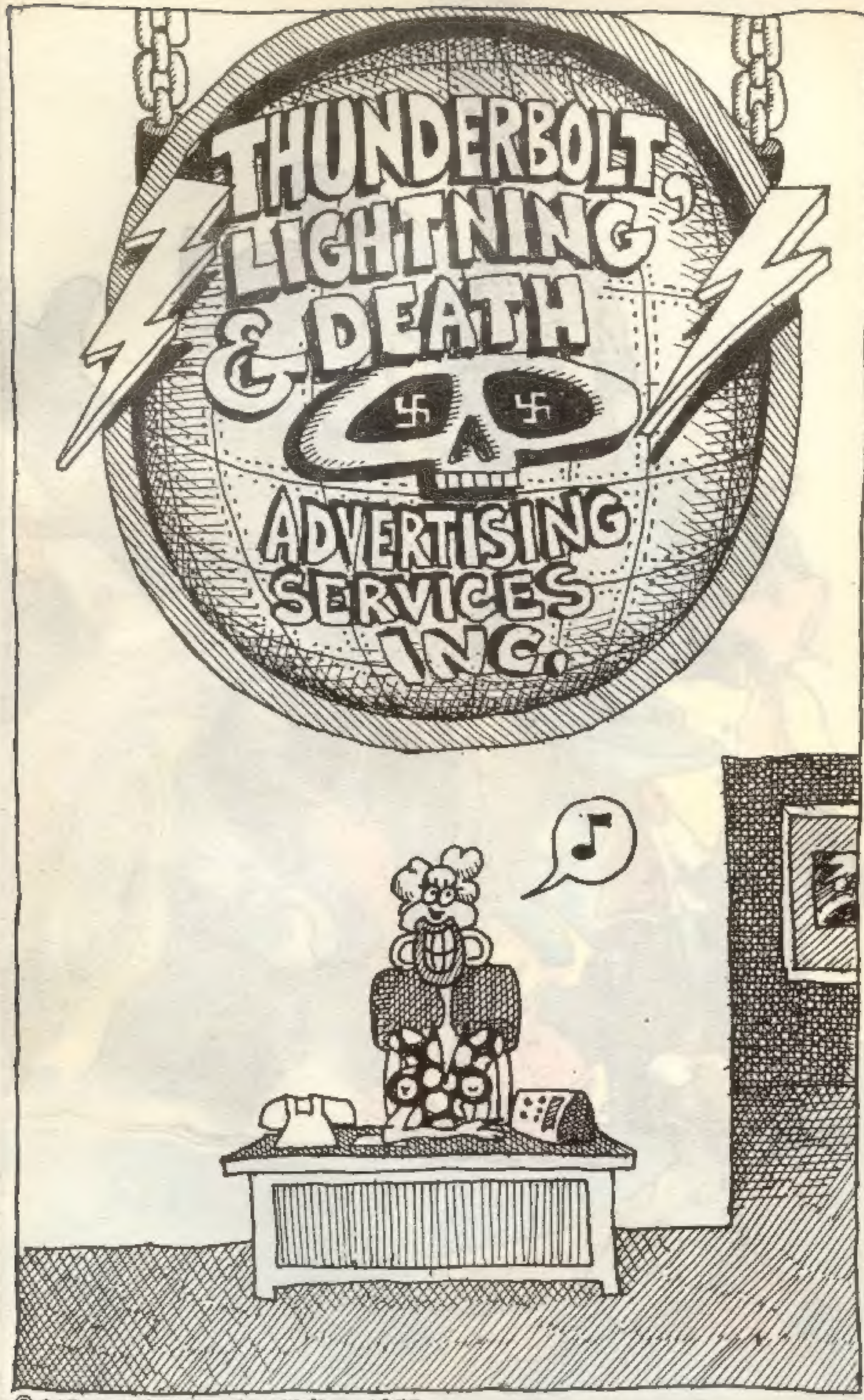
HOMNA-HOMNA-HOMNA...

YES, SENATOR HOOCHAW - PLEASE SPEAK UP...

LISTEN, AL... I THINK YOU'VE BEEN WORKING TOO HARD LATELY - WHY DON'T YOU TAKE SOME TIME OFF? FLY DOWN TO THE BAHAMAS FOR A FEW WEEKS - RELAX A LITTLE BIT, EH?

?

whitney



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